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THE
WILLIAM SCHAUS
COLLECTION

AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

CATALOGUE
OF THE
PRIVATE COLLECTION
OF THE LATE
WILLIAM SCHAUS
COMPRISING
MASTERPIECES
BY
FAMOUS PAINTERS
AND
AN EXTRAORDINARY CARVED IVORY CASKET

THE COLLECTION TO BE SOLD AT ABSOLUTE PUBLIC SALE BY ORDER OF
MRS. WILHELMINA KENNARD AND L. LAFLIN KELLOGG, ESQ., EXECUTORS

ON FRIDAY EVENING, FEBRUARY 28TH

AT CHICKERING HALL

FIFTH AVE. AND EIGHTEENTH ST.

BEGINNING PROMPTLY AT EIGHT-THIRTY O'CLOCK

ON FREE VIEW FROM FEBRUARY 22ND (WASHINGTON'S BIRTHDAY) UNTIL
DATE OF SALE, INCLUSIVE

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

THOMAS E. KIRBY
AUCTIONEER

THE AMERICAN ART ASSOCIATION
MANAGERS

NEW YORK
1896

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V. Gribayédoff

CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery ; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. *The sale of any Article is not to be set aside on account of any error in the description, or imperfection. All articles are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.*

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited ; all Lots uncleared within three days from conclusion of Sale shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer or Managers to enforce the contract made at this Sale, without such re-sale, if they think fit.

THOS. E. KIRBY, *Auctioneer.*

THE AMERICAN ART ASSOCIATION,

MANAGERS.

OLD AND MODERN PAINTINGS.

THE COLLECTION OF THE LATE WILLIAM SCHAUS.

The Schaus collection, which is now on exhibition at the American Art Galleries, is small but choice. It is composed of about thirty pictures, which were the especial pride of the late William Schaus during the period between his retirement from active business and his death. Some of them, the old masters, were shown for a while by their owner at his house, and he seemed to have an affection for them which few things in his long career as a dealer could have inspired to the same extent. His feelings were justified. "The Portrait of an Admiral," by Rembrandt, is a noble work. It is without the golden mellowness which is associated with Rembrandt at the apex of his art, and, indeed, the dark fawny color is in a key and of a quality which give the spectator pause as the purity and beauty of some of the great works of the master are recalled. But if this painting is not an entirely great production of Rembrandt's, it is at any rate marked by some of the qualities which made him great. The modelling is superb, the free, flowing brushwork is in the happiest style of the painter, and as a bit of characterization it is typical in the fullest sense of the word. Rembrandt did better work than this, but he was still the master when he painted it; it is still a fine example of his art.

It is difficult to say as much for the polished portrait of "Isabella Brant" given to Rubens, for, while it shows the Flemish master's finesse about the face, it lacks his accustomed elasticity. The Ruysdael also is a marine, with all of Ruysdael's virtues in it, all his precision and suavity, all the minutiae of his art, but without the last and loveliest charm he had, the charm of crystal-clear and most exquisite light. Even in his storm scenes, among which this painting must be placed, Ruysdael has a certain pellucid quality, a certain thin and ravishing atmosphere, which it is disappointing to miss upon the present occasion. But if some of the old masters here are to be praised with reservations, if the Cuyper portrait and the Van Goyen landscape are not completely satisfying specimens of the men to whom they are ascribed, at least there is one work upon which the warmest words of critical approval might be lavished, and not a single phrase of discontent be uttered with them. This is the portrait of "The Fisherwoman," by Frans Hals. It is as virile, as beautiful in its technical self-confidence and power as though Hals had painted it yesterday. In its modernity of spirit it might have come from the brush of Manet. The psychological cleverness of the thing is amazing. The character of the model is expressed as pithily as in a line of Carlyle. And the charm of the workmanship, the latter being of the painter's best, is so potent that it almost gives loveliness to the woman's homely face.

With these old masters there are hung several modern paintings of rarity and artistic strength. There is a fine little panel by Meissonier, one of his studies after an old military type, and there is a portrait of Bismarck by Lenbach, somewhat strident in color and overhasty in workmanship, which is, despite its shortcomings, a brilliant piece of painting by one of the great masters of modern portraiture. For the rest the Schaus collection owes its distinction to the Barbizon works it includes. Both the Corots are good, and one of them, "Landscape with Goats," is an unusual piece. There is a "Sunset" by Diaz, which blazes with a magnificence not common even with him, and among the five Rousseaus there is one large and massive design, "Edge of the Woods" which gives the full measure of his dramatic power in the handling of clouds, of his bold firmness and vigor in the expression of landscape structure. This canvas is somewhat restricted in color, it is true, for all that the sky is so vivid; but there is grandeur in the work, irrespective of the range of tone it illustrates, and merely as a picture surcharged with beauty it is the most imposing modern performance in the gallery. There are some admirable pictures by Daubigny, Diaz, Dupre and Troyon, but this landscape by Rousseau towers above them all. It kills some of the later

works shown in the same room. Cazin's "Flight into Egypt" has always been a source of delight to those who have known it, and it has lost nothing in its long period of seclusion. It is still a wonderfully delicate bit of painting. But to enjoy it one must see it before glancing at the Rousseau, to which reference has been made. The Schaus pictures will all be sold at Chickering Hall next Friday evening. There will be sold with them a piece of sculpture by Jules Desbois, that is on exhibition in a safe deposit company's office, and a handsome ivory casket of Renaissance workmanship.

A GROUP OF MASTER WORKS.

William Schaus' Collection in the American Art Galleries Preparatory to Sale.

A small, notable and exceedingly enjoyable collection of paintings gathered by Mr. William Schaus, of this city, is now in the galleries of the American Art Association. The paintings, which were regarded by Mr. Schaus as his treasures and which were held for his own enjoyment, should be interesting to all who follow the progress of artistic taste in this city. But now they have a new interest, inasmuch as they are to be offered at auction in Chickering Hall, next Friday evening.

Of the thirty-one paintings exhibited there is no one which would not add interest to any gallery in this country, and there is one Troyon which should not be permitted to leave this city. It is entitled "Le Retour a la Ferme" and is one of the finest examples of the master's work shown here for a long time. The canvas is of considerable size and the painting of the central figure—a big white cow—is instinct with all the charm this painter put into his work when his brush was guided by the rush of enthusiasm. The landscape which serves as a background is as deliciously fresh and significant of the summer as though it were painted by a Carot. Besides this appears a charming Rousseau, "The Edge of the Woods," with the force of masses which the painter loved to handle, the foliage thrown against a sky filled with glowing clouds and with a foreground so rich in tints of the earth and the turf that one's eye lingers upon it despite the invitations of the complete canvas.

Another notable painting is Cazin's "Flight into Egypt," and grouped together are three paintings, wonderful examples of the Dutch masters. There is a Franz Hals, "A Fisherwoman," full of his coloring and of his favorite locale. On one side of this is Rubens' "Portrait of the Artist's First Wife, Isabella Brant," still full of the wonderful color of which that master knew the secret. The treatment of the flesh of the face, which made that master's work so remarkable, is admirably shown in this picture. A very important Rembrandt hangs on the other side of the Hals, "The Portrait of an Admiral," believed to be a portrait of Van Tromp.

ORDERS TO PURCHASE

THE undersigned have volunteered to receive and attend to orders to purchase at this sale :

Messrs. M. Knoedler & Co., 355 Fifth Avenue.

Wm. Schaus (Hermann Schaus and A. W. Conover, Successors), 204 Fifth Avenue.

Messrs. Cottier & Co., 144 Fifth Avenue.

Messrs. Boussod, Valadon & Co., 303 Fifth Avenue.

L. Crist Delmonico, 166 Fifth Avenue.

M. Durand-Ruel, 389 Fifth Avenue.

Julius Oehme, 384 Fifth Avenue.

S. P. Avery, Jr., 368 Fifth Avenue.

Messrs. Ortgies & Co., 368 Fifth Avenue.

T. J. Blakeslee, 353 Fifth Avenue.

Messrs. Arthur Tooth & Sons, 295 Fifth Avenue.

A. Preyer, 329 Fifth Avenue.

Wm. Macbeth, 237 Fifth Avenue.

C. W. Kraushaar, 1257 Broadway.

Messrs. Duveen Brothers, 302 Fifth Avenue.

Messrs. Sypher & Co., 246 Fifth Avenue.

FAMOUS PAINTINGS SOLD AT AUCTION.

Collection of Masterpieces of the
Late William Schaus Re-
alizes \$187,625.

A ROUSSEAU BRINGS \$25,200

\$2,500 Paid for a Jewel Casket,
Once the Property of
Columbus.

THE BIDDING WAS SPIRITED.

Chickering Hall was crowded last night, the attraction being the sale of the private collection of paintings of the late William Schaus. The attendance was fashionable, and the liveliest interest was manifested in the proceedings. Mr. Thomas E. Kirby, of the American Art Association, was the auctioneer, and when an unusually fine work of art was put up there was applause amounting almost to enthusiasm. It is rare that so fine a collection of masterpieces has been offered at public sale in New York.

Thirty-one pictures were sold for \$185,325, and a Renaissance ivory jewel casket brought \$2,500, making the total amount of the sale \$187,825. A piece of sculpture, "Acis Changed Into a Stream by Galatea," by Jules Desbois, was not exhibited, and was withdrawn at the upset price of \$3,500. The jewel casket, it was stated, was made to the order of Ferdinand and Isabella of Spain, and presented by them to Christopher Columbus.

The highest price of the evening was obtained for Rousseau's "Edge of the Woods," which was sold, amid much handclapping, for \$25,200 to Mr. Samuel P. Avery, Jr. It was started at \$10,000, and increased by single thousand dollar bids to \$18,000, afterward by \$500 at a time, and a continued chorus of one hundred dollar bids until it was sold. In a similar manner \$24,500 was realized for Troyon's "Le Retour à la Ferme." Diaz de la Pena's "Sunset" brought \$18,900. Rembrandt's "Portrait of an Admiral" opened with a five thousand dollar bid, and was finally bought at \$18,600.

A crash was heard just before the curtains were withdrawn revealing Ruysdael's "Marine View." The picture had fallen, owing to careless handling, breaking the glass of the frame, without, however, injuring the canvas. The work was sold for \$3,000, the only bid.

The following is a list of the works sold, the prices realized and the names of some of the buyers:—

1—Rousseau, "Bank of a Stream;" Knoedler & Co.	\$390
2—Frere, "Cutting the Loaf;" Charles H. Tweed	325
3—Lefebvre, "Italian Beauty;" W. H. Granbery	550
4—Fromentin, "The Falconer;" Knoedler & Co.	2,050
5—Dupre, "Sunset;" Knoedler & Co.	3,100
6—Rousseau, "Landscape Study;" A. A. Healy	1,700

7—Daubigny, "Landscape;" J. C. Farrington.	4,200
8—Rousseau, "Landscape;" Knoedler & Co.	9,300
9—Meissonier, "The Halberdier;" H. Schaus.	5,000
10—Rousseau, "Glow After Sunset;" Knoedler & Co.	2,000
11—Corot, "Landscape, with Cattle;" Knoedler & Co.	3,950
12—Dupre, "The Willow Bank;" Mrs. Clements.	3,550
13—Cazin, "The Flight into Egypt;" Knoedler & Co.	2,050
14—Diaz de la Pena, "Sunset;" H. D. Morgan.	18,900
15—Corot, "Landscape with Goats;" Samuel P. Avery, Jr.	8,000
16—Rousseau, "Edge of the Woods;" Samuel P. Avery, Jr.	25,200
17—Daubigny, "Sunset;" H. Schaus.	10,150
18—Troyon, "Le Retour à la Ferme;" H. Schaus	24,500
19—Van Goyen, "Winter Scene in Holland;" Durand Ruel.	800
20—Curry, "Portrait of an Old Lady;" W. M. Laffan	750
21—Janssens, "Portrait of a Man;" H. Schaus	1,350
22—Ruysdael, "Marine View;" A. A. Healy	3,000
23—Hals, "The Fisherwoman;" A. A. Healy	5,400
24—Rubens, "Portrait of the Artist's First Wife;"	5,100
25—Rembrandt, "Portrait of an Admiral"....	18,600
26—Lenbach, "Prince von Bismarck".....	3,500
27—Troyon, "Cattle in Pasture".....	10,000
28—Fromentin, "Fantasia;" Knoedler & Co.	6,700
29—Ziem, "Venetian Fete".....	1,600
30—Friele, "The Morning Hymn;" Knoedler & Co.	6,700
31—Bonnat, "Italian Girl".....	1,600
Total for thirty-one paintings.....	\$185,325

ARTISTS REPRESENTED

		CATALOGUE NO.
Bonnat, L. J. F.	. . . . .	31
Cazin, J.-C.	. . . . .	13
Corot, J. B. C.	. . . . .	11, 15
Cuyt, Albert	. . . . .	20
Daubigny, C. F.	. . . . .	7, 17
Desbois, Jules	. . . . .	32
Diaz de la Peña, N. V.	. . . . .	14
Dupré, Jules	. . . . .	5, 12
Firle, Walter	. . . . .	30
Frère, Pierre Édouard	. . . . .	2
Fromentin, Eugène	. . . . .	4, 28
Goyen, Jan Van	. . . . .	19
Hals, Frans	. . . . .	23
Janssens, Cornelis	. . . . .	21
Lefébvre, Jules	. . . . .	3
Lenbach, Franz von	. . . . .	26
Meissonier, J. L. E.	. . . . .	9
Rembrandt, Van Ryn	. . . . .	25
Rousseau, Théodore	. . . . .	1, 6, 8, 10, 16
Rubens, Peter Paul	. . . . .	24
Ruysdael, Jacob	. . . . .	22
Troyon, Constantine	. . . . .	18, 27
Ziem, Felix	. . . . .	29

SALE AT CHICKERING HALL

FRIDAY EVENING, FEBRUARY 28TH

BEGINNING PROMPTLY AT 8.30 O'CLOCK

CATALOGUE

ROUSSEAU

(THÉODORE)

1 — *Bank of a Stream.*

A sepia drawing of a river bank, with trees, under an effect of sunset. Firmly drawn, and simply and broadly massed, with a careful attention to the larger details.

Signed at the left.

Height, 8 inches ; length, 11 inches.

FRÈRE

(PIERRE ÉDOUARD)

2 — *Cutting the Loaf.*

A bright and characteristic drawing in colored crayons. In a kitchen, two little children watch, with hungry interest, the movements of an elder brother who is cutting into a loaf of bread.

Signed at the left, and dated 1885.

Height, 13 $\frac{3}{4}$ inches ; width, 11 $\frac{1}{2}$ inches.

LEFÉBVRE

(JULES)

580 — 3 — *Italian Beauty, with Fan.*

A strongly executed type of a seductive Italian lady of the higher class, who coquettishly manipulates a red fan, over whose edge appears her beautiful, archly smiling face, crowned with a yellow headdress. Fine in color, and of much animation and vivacity of expression, it is an unusually excellent example of the artist.

Signed at the upper right, and dated 1886. Height, 15 inches ; width, 10 inches.

FROMENTIN

(EUGÈNE)

2050 — 4 — *The Falconer.*

A study of an Arab falconer, mounted and riding swiftly, who is just casting off a hawk. This figure, with variations, appears in several of Fromentin's most important works, but in none of them is it executed with more care, greater force of characterization, or finer harmony of color.

Signed at the left.

Height, 13 inches ; width, 9½ inches.

DUPRÉ

(JULES)

3100 — 5 — *Sunset.*

The foreground is occupied by the marshy bank of a stream, and in the water at the right a boat is moored to the shore. The rich color notes of sunset pervade the landscape, and the picture is remarkable especially for the subtlety with which the artist has rendered the lovely, tender tones of the season and hour. A work of the utmost interest and of capital importance.

Signed at the right.

Length, 10½ inches ; height, 8½ inches.

ROUSSEAU

(THÉODORE)

6 — *Landscape Study in Brown.*

One of those simple and powerful effects in the production of which the master stood alone. Although entitled a "study," it is really a complete and beautiful picture, pervaded by the finest strain of that poetry of nature which Rousseau had at his command.

Signed at the left.

Height, 6½ inches ; length, 9 inches.

DAUBIGNY

(CHARLES F.)

7 — *Landscape, with Stork.*

One of the finest efforts of the master, in a field peculiarly his own. Beyond a pool of water or a stream which occupies the foreground a mass of trees in full midsummer verdure is banked against the sky. The picture is one of those masterly harmonies in green in which the artist delighted, and is carried to the full force of his palette.

Signed at the left, and dated 1864.

Length, 17 inches ; height, 9½ inches.

ROUSSEAU

(THÉODORE)

8 — *Landscape.*

A Fontainebleau hillside, crowned with shrubbery, the foreground showing rich green turf broken by outcroppings of rock. The color scheme is of much ripeness, strength, and harmony, the season being that of midsummer, on a bright day. The artist's power of creating a subject out of the simplest material, by sheer force of feeling for nature, could not be better illustrated. The picture exhibits one of the most unostentatious phases of not intrinsically picturesque landscape, idealized into poetic quality by sympathetic accuracy of observation and skill of treatment.

Signed at the left.

Height, 15 inches ; length, 24 inches.

MEISSONIER

(JEAN LOUIS ERNEST)

5000. /
9 — *The Halberdier.*

One of the characteristic and exquisitely executed small single-figure works by which the master was most widely known. The soldier is in half armor, in a costume of about the late period of Henry IV. or the early period of Louis XIII. He stands erect, in the barrack room, supporting his halberd. Against the wall behind him rests the staff of a standard. The characterization is striking, the type of the man excellently realized, and the color scheme strong. Of its class the picture is a superior example.

Signed at the left, and dated 1876.

Width, 7 inches ; height, 10 inches.

ROUSSEAU

(THÉODORE)

3000. /
10 — *Glow after Sundown.*

A stream occupies the foreground, and upon its farther bank trees are silhouetted in verdurous masses against a sky just tinted by the warm color of the afterglow. The tone of the picture is of a deep harmoniousness, and the effect rendered with great power and masterly simplicity of execution.

Signed at the left.

Height, 10 inches ; length, 13 inches.

COROT

(J. B. C.)

3150. /
11 — *Landscape, with Cattle.*

A noble example of the master in his best period and mood. At the left is the outskirts of a grove, under whose trees cattle are grazing. The season is midsummer and the trees in full foliage. The color is strong but quiet, a harmony of greens ; the tone subdued and tender, and the handling powerful and free.

Signed at the right.

Length, 19¾ inches ; height, 16¾ inches.

DUPRÉ

(JULES)

12 — *The Willow Bank.*

A rich and luxuriant late summer landscape, intersected by a brook which extends in perspective towards the horizon. The little stream is shaded by willow trees, beyond which, in the middle ground at the right, appears a portion of the buildings of a farm. The color scheme is harmoniously powerful and the technique shows the master at his best. In every sense a work of the loftiest quality and the finest choice.

Signed at the left.

Length, 28½ inches ; height, 23 inches.

CAZIN

(JEAN-CHARLES)

13 — *The Flight into Egypt.*

The walled court-yard of a farm-house is illuminated by the beams of a new moon in a clear sky. At the right, by an open gate in the wall, Joseph leads an ass upon which Mary is mounted, bearing the Christ-child in her arms. A golden aureole encircles the heads of the group, which appears to diffuse a mysterious, warm radiance, in contrast with the light of the cool moonbeams. The picture belongs to the best period of the artist, before he had devoted himself entirely to landscape, and is a conspicuous and famous exposition of his powers, possessing all his subtle command of the effects of night, his feeling for the picturesque in composition, and the added interest of the sacred subject, treated upon an original and individual basis.

Signed at the left.

Height, 34½ inches ; length, 48 inches.

DIAZ DE LA PEÑA

(NARCISSE VIRGILE)

14 — *Sunset.*

Beyond a marshy foreground, the landscape, in fine, dignified masses, extends itself against a sky burning with the tints of the sunset. Deep in tone and powerful in color, the picture has that resonant harmony which is characteristic of the artist when he is most profoundly impressed by his subject, and gains force of hand from his personal sensations. No example of Diaz could, possibly, exhibit him with greater justice to his genius.

Signed at the left, and dated 1871.

Length, $40\frac{3}{8}$ inches ; height, $30\frac{3}{4}$ inches.

COROT

(J. B. C.)

15 — *Landscape, with Goats.*

At the right is a hillock with large trees. Goats graze in the foreground, and in the middle plane is the figure of a woman. This picture is a typical Corot of the first order, treated with all his refined tenderness, but of great force of color and subtlety of feeling.

Signed at the left.

Length, $31\frac{3}{4}$ inches ; height, 25 inches.

ROUSSEAU

(THÉODORE)

16 — *Edge of the Woods.*

A grand landscape, of the artist's best period, with, at the right, one of the noble oak trees he so loved to paint. The bright sky is fleeced with clouds, and the effect is that of a brilliant, cool autumnal day, rendered with the full strength of the palette.

Signed at the left.

Length, $44\frac{1}{2}$ inches ; height, $30\frac{1}{2}$ inches.

DAUBIGNY

(CHARLES F.)

10150

17 — *Coucher de Soleil.*

At the margin of a pool, at the right, in the foreground, some peasant women are finishing their task of washing the household linen. On the farther margin of the pool, towards the left, a group of trees overshadows the water. The sky reveals the dying color notes of late sunset. The landscape is intensely rich with the verdure of spring. One of the most forcible and beautifully expressive pictures of the master, and of his best period.

Signed at the left, and dated 1869.

Height, 14½ inches ; length, 26 inches.

TROYON

(CONSTANTINE)

2450

18 — *Le Retour à la Ferme.*

A picture of the most commanding importance, to which the master produced nothing superior of its character. The centre of the composition is occupied by a white cow, which moves majestically along a cattle path into the foreground. At the right is a red cow, following ; at the left a couple of sheep browse on the grass by the roadside, under a thicket in which appear some close-cropped willow trees. Meadows terminated by the trees bordering a brook constitute the background. The execution of this masterpiece is of the most magnificent style. The cattle are drawn and painted with massive power, and the color scheme is of the most forcible and resonant harmoniousness. The picture is evidently of the master's supremest period.

Signed at the left.

Height, 51¼ inches ; width, 39½ inches.

VAN GOYEN

(JAN)

19 — *Skating: Winter Scene in Holland.*

A work of admirable quality, full of character and the suggestion of the season. A frozen river is enlivened in the foreground by many animated figures, the houses of a town showing in the middle ground. This picture was one of the later acquisitions of Mr. Schaus, after his retirement from business. It was purchased by him for his private collection on the occasion of his last visit to Holland.

Signed at the left, and dated 1643.

Length, 14 inches ; height, 12 $\frac{5}{8}$ inches.

CUYP

(ALBERT)

20 — *Portrait of an Old Lady.*

The bust-length portrait of an aged gentlewoman in dark attire and with a ruff at her throat. Extremely strong and closely studied in characterization, and of a fine, sober scheme of color and careful finish of execution. A thoroughly representative and exceptionally fine work.

Width, 21 $\frac{1}{2}$ inches ; height, 25 $\frac{3}{4}$ inches.

JANSSENS

(CORNELIS)

21 — *Portrait of a Man.*

The bust-length portrait of a man dressed in black. His right hand rests on his breast, and in his left he holds a glove. Very simple but complete in handling, sober in color, and strong in characterization.

Signed at the left.

Height, 32 $\frac{1}{2}$ inches ; width, 27 $\frac{1}{2}$ inches.

RUYSDAEL

(JACOB)

22 — *Marine View.*

This superb picture, originally called "The Squall," was a purchase of Mr. Schaus upon his last visit to Holland, two years previous to his death. At the right is a jetty of timbers, with a beacon on its outer extremity. An angry sea breaks on a stony shore across the foreground. On the tumultuous waters are fishing boats and luggers, making all sail for port in a flurry of terror, and in the background at the left a great old warship rides at her anchors in scornful defiance of the storm-swollen sky and the brawling and bullying billows. The color is of the finest harmony of grays and greens of which Ruysdael was so fond, and the execution of capital character and masterly force.

Signed at the right.

Length, $39\frac{1}{8}$ inches ; height, 33 inches.

HALS

(FRANS)

23 — *The Fisherwoman.*

This masterpiece was purchased by Mr. Schaus from the May collection. It represents, at half length, the figure of a fisherwoman, with a kit of fresh herring on her knees, one of which she offers for sale. The background is the seaward side of a dyke, with patches of sand-grass and a windy sky in which some gulls are flying. The good-humored and merry expression of the woman is admirably rendered, and the execution is in the master's most vigorous and dashing style. The painting of the landscape is as fine and masterful as that of the figure.

Signed with initial H.

H

Height, $34\frac{1}{4}$ inches ; width, $25\frac{1}{2}$ inches.

RUBENS

(PETER PAUL)

24 — *Portrait of the Artist's First Wife, Isabella Brant.*

This picture is one of Mr. Schaus's later purchases, and comes from the famous Crabbe collection. The figure is shown at half length, in the size of life. She wears a black velvet dress, padded and embroidered, with an open corsage-front of white satin, richly embroidered with gold. At her neck is a starched and embroidered collar of the Elizabethan type, and on her head a coronet of silver filigree, elaborately wrought. In her right hand, which rests upon her waist, she holds one end of a chaplet of pearls, with which the other hand toys at her side. She wears a massive golden chain at her waist, chain bracelets, of gold, and pearl earrings, and her figure is posed against a background of crimson tapestry. The piquant and roguish face is the same as is seen in the portrait group of Rubens and his first wife at the Munich Pinakothek. The execution is of a masterly finish, and the preservation perfect.

Width, 29 inches ; height, 40½ inches.

REMBRANDT

(VAN RYN)

25 — *Portrait of an Admiral.*

This is the great Rembrandt of the Crabbe collection, at the sale of which Mr. Schaus secured it. It is one of the finest examples of the master in portraiture which is in the United States. Unfortunately, the identity of the sitter is not precisely known, but European experts are inclined to consider it a portrait of the great Dutch fighting admiral Van Tromp. The picture came into the Crabbe collection by almost unbroken sequence from the studio of the artist. At half length, in the size of life, is represented a rugged man, with a handsome and powerful face, turned a little to the right. He rests his right hand in his girdle, and his left recedes behind him, as if supporting a staff or sword. His tawny hair falls upon his shoulders from under a flat cap of black velvet, and his expression is one of superb resolution and self-reliance.

Width, 33½ inches ; height, 43½ inches.

LENBACH

(FRANZ VON)

26 — *Karl Otto Prince von Bismarck Schönhausen.*

One of the numerous portraits of the Iron Chancellor which have been executed by his favorite portrait painter, and the leader of his art in Germany. It was painted in 1890, and exhibits the Prince at half length, seated. He wears the white uniform coat with yellow facings of the famous Magdeburg Cuirassiers, and from his left shoulder to his right hip crosses the broad yellow ribbon of the Black Eagle, to whose hip knot is attached the enamelled cross of the order. On his left breast sparkle and glow the emblems of the other Orders he has won, and his head is crowned with the cuirassier helmet, enriched with repoussage of its bronze. The figure is posed against a dark background, and the face is painted with care and finish, but without enfeebling smallness of detail. The figure is brushed in with great breadth and vigor. The color is rich and powerful, and the characterization most lifelike.

Signed at the left, and dated 1890.

Height, 48 inches ; width, 36 inches.

TROYON

(CONSTANTINE)

27 — *Cattle in Pasture.*

A magnificent example, of the ripest period of the artist. In a field in the foreground, which is crossed by a fence of rails, are a red, a white, and a black cow, and two boys, who are neglecting their watch of the cattle to engage in play. Outside the fence a cow is endeavoring to break a way into the field, and a dog, more vigilant than his little masters, is barking to frighten her away. The scene is in mid-summer or early autumn, with a golden glow of sunlight warming the landscape. The cattle are of magisterial execution, and the firm and powerful hand of the master reveals itself in every detail.

Signed at the left.

Length, 45 $\frac{7}{8}$ inches ; height, 31 $\frac{3}{8}$ inches.

FROMENTIN

(EUGÈNE)

28 — *Fantasia.*

A troop of Arab horsemen, indulging in the noisy frolic which has been given the title of a "fantasia." They ride about furiously, filling the air with the clamor of their voices, shouting, yelling, shrieking, and discharging their guns, which they reload with incredible rapidity, in the air. The picture is conceived in an unusually bright scheme of color for the artist, being a harmony of burning tropical blues and greens, and the figures are rendered with the utmost animation, spirit, and character.

Signed at the right, and dated 1871.

Length, 42 $\frac{3}{8}$ inches ; height, 27 $\frac{7}{8}$ inches.

ZIEM

(FELIX)

29 — *Venetian Fête.*

A scene on the Grand Canal, with palaces and the Campanile in the background. The water is crowded with various craft, chief among which is a huge state barge under full sail and additionally propelled by oars. The vessel is gorgeously decorated, and is firing a salute. The picture is keyed up to the highest pitch of the artist's most audaciously brilliant color, and is in every sense a work of thoroughly representative character as an indication of his art, and of capital importance.

Signed at the right.

Length, 41 $\frac{3}{4}$ inches ; height, 26 $\frac{1}{2}$ inches.

FIRLE

(WALTER)

30 — *The Morning Hymn.*

Two young girls, in the uniform attire of a Dutch seminary or asylum for young women, are seen in the schoolroom of the institution. One is seated at the organ, with her music before her, and sings as she plays. The other stands behind her, singing to her accompaniment. The morning sky and some housetops show through a large window at the back. A simple and touching composition, admirable in expression.

Signed at the upper right, and dated 1889. Height, 41 inches ; width, 33½ inches.

BONNAT

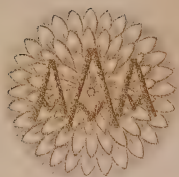
(LÉON J. F.)

31 — *Italian Girl.*

The seated figure of one of the artist's favorite Italian models, a pretty and sweet-faced child, who sits with her hands clasped. She wears the picturesque and colorful dress of her country, her attitude is unaffectedly graceful, and the execution of the picture is in the painter's broadest and strongest manner.

Signed at the left.

Length, 57¼ inches ; width, 41½ inches.



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